

January/February 2002

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OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY



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Society for the Preservation and Encouragement



of Barber Shop Quartet Singing in America

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What *weren't* they thinking?

Some 63 years ago, "O.C." Cash and "Rupe" Hall conspired to think up an evening of good old-fashioned harmonizing. O.C. and Rupe had a vision of reviving and preserving the long-lost tradition of the barbershop quartet. Of course, April 11, 1938 came and went, and you know the rest of that story.

What our founders were not thinking about when they originally met in Kansas City was that:

- We would one day become an organization of international scope
- We would have a chorus of male singers in nearly every town and village across North America
- We would be a \$6 million dollar organization working closely with music educators and supporting music in our schools
- Our vision (not unlike theirs) would include getting music and singing in our communities again.

I doubt that Rupe and O.C. ever thought we would be considered a performing arts organization. Sounds kind of fluffy doesn't it? But consider how very different we are today than we were 63 years ago. Consider why our Society and your chapter may indeed be thought of as an important performing arts organization.

Today we have more than 2,500 formal and informal quartets in our Society. Of those, we estimate 1,500 appear in shows and other performances. We have 800 choruses, of which 500-600 perform. An educated guess is that our quartets and choruses sing for a collective audience of five million in North America each year. This says nothing about the millions who watch our PBS specials or see our choruses and quartets perform our national anthems on television, at sporting events, or the millions who are entertained around the world by our affiliate quartets and choruses.

Are you surprised to know that we have 1,500 *Singing Valentine* quartets, who sing for more than 10,000 people, all in one day? It's not only our best marketing and PR tool, but quite an important money-maker for our chapters—and best of all, a fun way to spend a few hours with good friends.

...

Because our fans and friends somehow consider us a performing arts organization, and because of the high cost of supporting all of our good work, we are seeing more and more chapters become successful at getting grant monies from a variety of sources. Some chapters receive from \$5,000 to \$50,000 per year and more. Chapters have qualified for grants to help purchase risers or riser chairs, to pay for meeting space, to fund the chapter's YMIH program, to send folks to Harmony/Directors College, to pay the expenses of a musical director, etc.

Many of the grants come from local and state foundations whose purpose is to fund the arts. If your chapter has interest in this "free money" (it's really hard and specialized work to apply for a grant), it may be important to be considered by your community as a performing arts group. Grantors are interested in:



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- Our mission to preserve the barber-shop style.
- Our work with young people and the schools.
- Our mission to get our communities singing again.
- Your chapter as a performing arts organization.

Experts tell us a good way to gain recognition among your community's performing arts network, is to get involved—to join and support the arts in your town.


One Society work plan strategy for the new year is to teach all interested chapters how to ask for and actually get part of the multiple millions that are available for the asking. Several districts have benefited from seminars (taught by Sunshine District grants guru, Jack Greenfield), and we are planning more specific training seminars for the upcoming year, first by training key district folks, then by providing the necessary training for our interested chapters.

If you are really anxious for your chapter to get started, there's a set of grant seeking guidelines on the Society web site. You can find it at www.spebsqsa.org/docs/grantsponsorship.htm

Isn't it wonderful to know that there are grants, large and small, available just for doing what we love to do? And to think, we are already doing what it takes to qualify ... preserving our unique style, working with kids and teachers, getting our communities singing again, and our favorite of all, performing barbershop harmony for five million fans every year.

It's hard to believe that I got started in this wonderful hobby just 11 years after Cash and Hall did their magic in 1938. A dream come true for me would be to meet Rupe and O.C. at our Portland convention and have them take in the meetings, the shows, the competition, the woodshedding, the fun and celebration of their 64 year old "child" ... then to hug them both and to somehow try and find words important enough to express our gratitude for the magnificent gift they have given to you and me and the world.

"Let's harmonize"... our way into a fabulous 2002!



THE HARMONIZER

WWW.SPEBSQSA.ORG/HARMONIZER

January/February 2002



Volume LXII Number 1

SPEBSQSA Vision Statement

The Society is to be an ever-growing fraternity of barbershop-style singers, leading the cause of encouraging vocal music in our schools and communities.



The official charity of SPEBSQSA, coordinating the Society's charitable mission to "preserve our musical legacy through support of vocal music education in our schools and communities." Call 1-800-876-7464 x8447 for donation, gift-planning, grant or sponsorship information.

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I had another dream: nothing is erased

Following Northbrook

I just got my *Harmonizer* today. It is a happy day at the Giallombardo household. Your article captured the spirit of that day in the most captivating and insightful way. It was all that I wished it to be, and more. Congratulations on a terrific job. You are going to have a lot of appreciative folks down here in Northbrook-Land.

JAY GIALLOMBARDO
Director, New Tradition Chorus

Erasing barbershop? Pro & Con

As the person who chartered the Style Examination Committee (SEC), let me respond factually to Burt Szabo's recent *Harmonizer* article.

1) Burt represents nobody but himself. Not headquarters, not the Board, not *The Harmonizer*.

2) The Society Contest & Judging Committee (SCJC) and the Society Board convened the SEC to look at style issues. As a valued SEC member, Burt had every opportunity for input and signed off on the SEC Report.

3) To promote harmony, all SEC members agreed voluntarily not to write opposing articles. Burt violated that trust before initial results are in.

4) The SCJC implemented SEC and Board direction so well that it received an official commendation from the Board.

5) All feedback I've received suggests that what has been done pleases most of the people most of the time from every perspective.

Less bad faith, divisive sniping and more harmonizing, please.

ROGER PAYNE
Music Category Specialist

When I sang with the Kenosha chapter, the late, great Hugh Ingraham told our chorus director that he would not sing "Bury Me Not On The Lone Prairie" with the chorus because it was not a barbershop song, even though it was, allegedly, arranged in the barbershop style.

Our Society was formed to "preserve and encour-

age" a specific style of music. If we continue to sing other types of songs, such as doo-wop, '50s, show tunes and country, we will lose our identity as a barbershop society. Will we continue to expand our audience and potential new member pool at the expense of our commitment to our roots? God bless KIBbers!

BILL LOOS
Wisconsin Rapids, Wisconsin

As one who has carefully studied the historical roots of the barbershop style, I find Szabo's distortions so large and numerous that I hardly know where to begin.

Here are my responses to a few of them:

Ever-present melody: Early quartets altered melodies quite readily. (Listen to pre-Society versions of "Heart Of My Heart," "Coney Island Baby," and "Bright Was The Night.")

The simple harmonizing of a known melody: This was common, but equally prevalent were freedom with harmony, stylization and embellishment, often resulting in passages with "unlikely harmonization" and "no discernible melody." (Examples: **Chord Busters'** "Bye Bye Blues" and **Mid-States Four's** "Fingerprints.") They were not "rare examples," but represented the most typical and most admired arrangements of their day.

Song choice: Barbershop singers have always sung songs from all eras of American popular music. This is born out in example after example. O.C. Cash's favorite woodshed song was 1941's "White Cliffs Of Dover," a contemporary song of his day.

An expanding chord vocabulary: The chords allowable under today's Music category are identical to those from the judging system of 1950.

There is more documentation referenced in this letter than in Burt's entire article. I submit the SEC was not swayed by Burt's arguments because he could not substantiate his assertions in any way. We are not in the business of "preserving" something that clearly never was.

DAVID WRIGHT
St. Louis, Mo.

I never thought I'd see *The Harmonizer* quote a big-time chorus guru calling those of us who want to pre-



“As long as Burt can be a champion for ‘preservation of the Barbershop style’ and Jay can win contests while still pushing the envelope, then I know there’s still room for me in the Society’s tent.”

serve barbershop “zealots.” Likewise, I never expected to see the members who wish to carry forward the intentions of the founders of SPEBSQSA be put on the defensive.

We lose so many men that become disenchanted with the way things have been going. Endless chorus rehearsals, competition mania, and no woodshedding are but a few of the ills brought in by the evolutionists, which have caused many a good solid Barbershopper to call it quits.

TOM NEAL
Pauma Valley, Calif.

Burt Szabo notes that “we now hear songs in competition that do not wear the mantle of barbershop *comfortably*.” I say, *hardly at all!* The 2000 Kansas City contest CD is a shining example of this. Kudos and dittos to his highly insightful *Harmonizer* article.

RICHARD WINTERS
Union, Ohio

Readers should review the recently revised C&J Handbook (along with the SEC Report, both available on the Society’s web site). The shared elements of the Common Ground have not been eliminated, nor are they masquerading under assumed names. Also, the Music judge is indeed required to reduce his score when the song and/or implied harmonies have been modified to make them fit one another, or the arrangement is overembellished, or its harmonies illogical.

ED WAESCHE
Melville, N.Y.

If it doesn’t ring, raise goosebumps or sound like barbershop—it’s not! Right on, Burt!

CHUCK WEST
Grand Junction, Colo.

There is a connection between the Society’s negative membership growth and the very narrow niche that barbershop harmony occupies in the public consciousness.

Will our musical philosophy remain stuck in time, or will we reach out to the next generation of singers—respecting our roots while recognizing the value of a more contemporary repertoire? I believe if we don’t choose the latter, we’ll never make it to 2038!

DAN GEORGE
Staten Island, N.Y.

I had a dream, dear

Regarding Darryl Flinn’s latest column: My 85-year-old mother’s complaint about barbershop shows? “We don’t want to hear the music our grandmothers listened to—we want to hear the tunes of *our* era: swing, jazz and pop.”

Must our chapters subject our audiences only to songs about the Red, Red Robin or some sweetheart song of the ’20s that smacks of sexism? Every year, our membership and audience numbers drop, and barbershop choruses must resort to combined concerts with various vocal groups to fill the house. That’s just the way it is. You can have it both ways as long as close contemporary harmony can share the stage with traditional barbershop harmony.

BOB HIGHFIELD
Quarryville, Penn.

As an executive and volunteer officer of many organizations, I know that an organization is doomed to fail if there are no contested elections, vigorous debate of policy matters, and quality membership services. As long as Burt can be a champion for “preservation of the barbershop style” and Jay can win contests while still pushing the envelope, then I know there’s still room for me in the Society’s tent. ■

JIM WALDORF
Fort Wayne, Ind.

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Singing is life ... the rest is just details

My motto for 2002 says a lot about us as a Society. We all joined the Society to sing. That's what's *really* important, isn't it? Singing, particularly of patriotic songs, figures prominently in American society, especially since Sept. 11. It draws us together and inspires and comforts us in troubled times. For many of us, it's become a lifestyle—to a much greater extent than we ever envisioned.

When we're singing, the details just aren't very important, are they? Do you know what the guy next to you in your chorus does for a living? Or the guy you sing a tag with at a convention? Does it matter? No. The joy of ringing a chord transcends details of everyday life.

It was with those thoughts in mind that we made the question "what can we do to encourage vocal music in our communities" a key thrust of our 2002 Leadership Forum.

That November event was open to all district presidents, vice presidents, and committees and the Society Board. The Leadership Task Force (six very professional and extremely talented volunteers) visited every meeting, every group, and brainstormed the subject of encouraging vocal music in our communities. The groups responded well beyond our high expectations, contributing nearly 300 ideas for ways we could get North America singing.

Some ideas will work for *you*. That's the underlying idea behind the brainstorming. You can choose two or three ideas and adapt them to fit your community and the culture of your chapter.

Where can you find this wonderful list? A number of places. It's on the web at www.spebsqsa.org/ChapterSupport/2001_brainstorm.htm, and all district officers and COTS deans received a copy. In addition, some of the key thoughts appear throughout the membership package, which begins on page 18 in this issue.

The forum also gave birth to "United We Sing," a new program developed by the Member Services Committee that provides tools to invite community members to join us in singing patriotic music. (See "Patriotic themed programs in development" on page 10.) Wouldn't it be great if we had 50,000-60,000 men singing that patriotic package of songs on July 4, 2002? It's possible! (Hint: At the mass sing in Portland, we might stage a chorus of around 7,000!! Add to that members of every chapter, plus people in our communities who will join us.)

While speaking of numbers, I'd be remiss if I didn't mention membership. As of this writing, we have a decline of more than 300 members in the last year. Furthermore, we've been declining at about that rate for a few years. Is it serious? Yes. But let me give you a new perspective. That decline is *less than one-half member per chapter!* Can your chapter gain at least one member in the next year? Of course! Will you do your part to make that happen?

Enough of the details, *let's SING!*



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joined the
Society to
sing.
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what's
really im-
portant,
isn't it?*

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Chicago barbershoppers pull off triple crown

Metro area is home to all three 2001 international barbershop chorus champions

Since the demise of the Bulls, the Chicago area has been pretty much without a superchamp. Not any more! There was a lot of gold around the Chicago area in 2001.

For the first time, the same year's international champion choruses from Sweet Adelines and SPEBSQSA came from the same town—Northbrook, Ill. Harmony Inc.'s 2001 champion chorus, Village **Vocal Chords**, hail from the metro Chicago area as well!

SPEBSQSA's **New Tradition Chorus** took the 2001 gold after eight second-place medals. For SAI's **Melodeers**, the 2001 gold medal marks their third consecutive win.

Because of their proximity, the two have shared much over the years, including some husband-wife and father-daughter teams. In early November, they celebrated their achievements with song, laughter, and a display of gold.

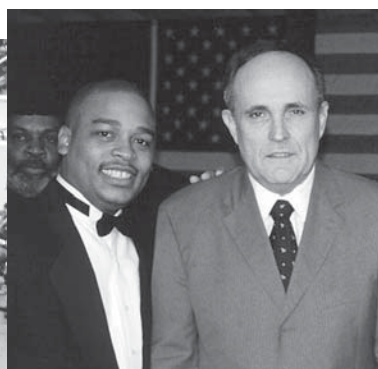
A few days later, the Village Vocal Chords won for the 13th time in Harmony, Inc.'s international competition. The chorus has won that competition every



Melodeers director Jim Arns, choreographers Renee Porzel and Jim Gnaster and New Tradition director Jay Giallombardo celebrate what they hope is only their first double win. Days after this party, the Village Vocal Chords of Harmony, Inc. made it three Chicagoland wins.

other year since 1979.

Who needs the Bulls? Chicagoland's got three championship barbershop choruses!



AT GROUND ZERO. A performance by a high-level pick-up quartet from the Big Apple Chorus was broadcast by several media outlets throughout the nation on Dec. 11 in what tenor Roger Payne called per-

haps his "most difficult singing ever."

At exactly 8:46 a.m. EST, vocalists, high school bands and other groups throughout the country performed "The Star Spangled Banner." In New York, this was followed by the quartet's prominent ground zero

performance of "This Is The Moment." Payne said, "It was our privilege to see the faces of the rescue workers as we sang: 'We're moving on, more united and better than ever ...'" Left to right: Roger Payne ①, Neil Dingle ①, Mark Paul ②, Brian Horwath ② responded to an invitation that came just the night before, and which materialized through the energetic efforts of Patrick Weir, the chorus's new marketing VP. The guys later got to rub shoulders with some other famous New Yorkers, such as mayor Rudy Guilliani.



Society quartets and choruses scored several big gigs during the fall

Barbershop harmony took center stage in some high-profile television performances recently. Did you catch these?

... in entertainment

The **Alexandria Harmonizers** performed in the recent Kennedy Center Honors scheduled to run December 26 on CBS. In a tribute to Texas-born pianist Van Cliburn, the Harmonizers delivered a rousing version of "The Eyes of Texas Are Upon You" to the delight of Cliburn and fellow audience member George W. Bush.

The **Tampa Bay Herald's of Harmony** performed at the St. Petersburg city tree-lighting ceremony, scheduled to be broadcast on national TV on the Home and Garden cable channel (HGTV) Dec. 24 and 25.

"Egg: the arts show" featured barbershop harmony in an program titled "Paint By Numbers." The PBS show captures the fullness of the **Harmony College** experience and highlights interviews with students and faculty. Filmed at last year's Harmony College, and produced by Thirteen/WNET, the episode premiered in New York Nov. 23. Watch your local PBS listings for "Egg: the arts show" episode "Paint By Numbers" or go to "air dates" at www.thirteen.org/egg.

... and more SPEBSQSA and the NFL

(Not all of these performances were shown on camera.)

The **Alliance Chorus** (Greater Central Ohio-JAD) sang Dec. 9 for the Cincinnati/Jacksonville NFL game.

ACOUSTIX (above), sang on the NFL half-time show

Nov. 11, in San Francisco's 3Com Park. The quartet was bumped at the last minute from singing the National Anthem, but was rescheduled to sing "God Bless America" on the half-time show. Then, when the Navy Band's stage collapsed, ACOUSTIX instead replaced the band. As the quartet filled in on "God Bless the USA," military personnel unfurled a huge American flag and the crowd of 67,000 roared.

Police officer Vincent Haynes and FBI officer James Patricia, both members of New York's **Big Apple Chorus**, performed in uniform with the **Great Northern Union Chorus** at November's Viking/Giants Monday Night Football game.

Both had been working at or near ground zero since the terrorist attacks and were flown in by the New York Giants after the team was contacted by the GNU.

Saturday, Dec. 22, **Crossroads Quartet** opened the

telecast for ABC Sports' game of the week—Oakland Raiders/Tennessee Titans. The New York City foursome was hired to do Christmas caroling dressed as Oakland fans. They taped the opening of the show as well as some other clips to be used throughout the telecast.



The **Big Chicken Chorus** presented a pre-game Christmas show and sang the national anthem for the Atlanta Falcons/ Buffalo Bills game Dec. 23, 2001.



SPEBSQSA
PORTLAND 2002
CONVENTIONS
INTERNATIONAL

2002
PORTLAND
June 30–July 7

2003
MONTREAL
June 29–July 6

2004
LOUISVILLE
June 27–July 4

2005
SALT LAKE CITY
July 3–10

2006
INDIANAPOLIS
July 2–9

2007
DENVER
July 1–8

MIDWINTER

2002
RIVERSIDE, CALIF.
January 20–27

2003
ALBUQUERQUE, N.M.
January 19–26

2004
BILOXI, MISS.
Jan. 25–Feb. 1

HARMONY
COLLEGE /
DIRECTORS
COLLEGE
2002
Missouri Western State
College
ST. JOSEPH, MO.
July 28–August 4

Portland notes

AIC Show. Thursday evening of convention week is usually the night for the quartet semi-finals, but not this year. Thursday, July 4, the **AIC** will host *one* show in the Rose Garden arena, the contest venue. “United We Sing” will include patriotic music and fireworks. For more information, see aicgold.com or the insert in this issue of *The Harmonizer*.

Camping info. Need to find the scoop on camp and RV sites in Portland? Check vocalgentry.org/portland or call 877-678-5263, the Portland Oregon Visitors Association information line.

It's official: The king'singers are coming! Harmony Foundation will sponsor a performance by the world-renowned king'singers Tuesday night, July 2, at the Arlene Schnitzer Theater in downtown Portland. The concert replaces the annual Celebrate Youth Ice Cream Social.

Singing for relief

Barbershoppers throughout the country actively raise funds for Sept. 11 disaster relief. Here are two efforts brought to our attention.

ACOUSTIX, with Jeff Oxley subbing on lead, and **The Vocal Majority** performed a benefit concert Sept. 19 which raised \$26,624 for the Red Cross Disaster Relief. The event was sponsored and emceed by ABC radio stations and personalities, and sold out within 36 hours.

New Tradition Chorus will donate a minimum of \$10,000 of the net proceeds of its newly released “America” recording to relief efforts. The recording features various patriotic songs including their winning 2001 Nashville set: “There’s Something About a Soldier,” “The White Cliffs of Dover.” It is available through Harmony Marketplace harmonymarketplace.com or from New Tradition at newtradition.org.



News Briefs

Now pay your dues online. Go to spebsqsa.org/members and you can now pay your Society, district and chapter dues on the Internet. If you are paying in monthly installments through Autodraft, the system will know it and keep you from paying twice. Try it out—it’s never been easier!

Board approves dues increase. The Society Board approved a dues increase of \$2 (from \$70 to \$72) effective with December 31 renewals. This is in line with the projected increases that were announced in 1998. Projected increases are 2003—\$4 (\$76), 2004—\$2 (\$78) and 2005—\$2 (\$80) and no projected increase in 2006. Please address any questions to Frank Santarelli, director of finance and administration.

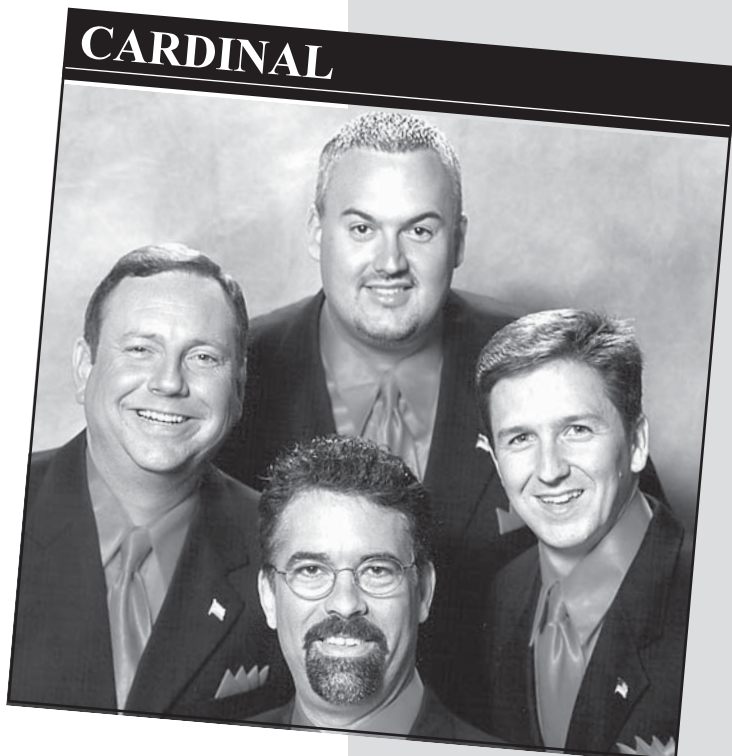
Patriotic themed programs in development. The Member Services Committee recently developed a framework patterned after the Holiday Chorus program. “United We Sing” helps chapters organize community sings that feature familiar patriotic music. The event can be scheduled around appropriate holidays, such as Veterans Day, Memorial Day, Canada Day, Victoria Day, Martin Luther King Jr. Day, Cinco de Mayo and civic holidays unique to each chapter’s locale. Separate scripts for U.S. and Canadian chapters will be available soon. Look for them and use them as a tool to introduce barbershop harmony to men who want to express themselves and their love for their country.

Harmony College scholarships for arrangers. Two (possibly three!) winners of the 2002 Lou Perry Harmony College scholarships will receive prepaid tuition to Harmony College 2002 in St. Joseph, Missouri. All participants will receive a detailed review from one of the adjudicators: Dennis Driscoll (chair), Mel Knight, and Burt Szabo. Send entries by March 16, 2002 by mail or as a Finale file, to: Dennis M. Driscoll, 213 Redmond Drive, College Station, TX 77840. (409) 693-0036. Go to www.spebsqsa.org/HCDC for a full set of contest rules.

50 full-tuition scholarships for directors. The Society Chorus Director Development Committee will award 50 full-tuition scholarships for this year’s Directors College. Each district will have a *minimum* of two scholarship winners. The only two qualifying criteria: 1) you must be a front line director of a SPEBSQSA chorus; 2) you have never attended Directors College before. There are no forms to fill out. Just send your name and address, the name of the chapter you direct, your district and your email address to Jerry Knickerbocker at 515 West Elm St., Titusville, PA 16354-1424 or jerrykn@csonline.net. Deadline is May 25, after which all scholarships will be awarded by random draw. ■

2001 District Quartet CHAMPIONS

CARDINAL



THE CHASE

Kenneth Limerick ①
William Griffel ①
Kirk Wood ②
Christopher Gregory ③

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DIXIE



CRESCENDO

Matt Troy ①
Mark Chandler ①
Jim Nappier, Jr. ②
Tom Parker ③

Jim Nappier, Jr.
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NAPHAP@aol.com

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NOISE BOYS

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Curt Angel ①
Brian Plunkett ②
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vetsgf@mindspring.com
www.pcnetinc.com/noiseboys

EVERGREEN



FLASHPOINT

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Tim Marron ①
Ira Allen ②
Jim Wright ③

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425-251-5168 W
fp@fpquartet.org

FAR WESTERN



FINALE

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Dean Waters ①
Scott Kidder ②
Joe D'Amore ③

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 Glendora, CA 91740
 626-963-8604 H
 FinaleQuartet@earthlink.net

JOHNNY APPLESEED



MATRIX

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Mark Green ①
Paul Gilman ②
Brian O'Dell ③

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 513-977-3908 W
 matrixbari@aol.com

MID-ATLANTIC

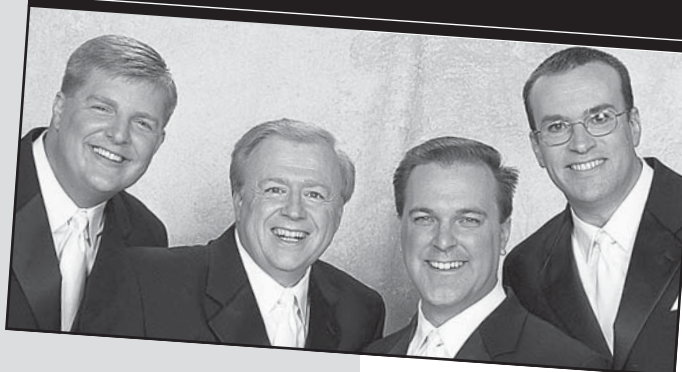


REVEILLE

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John Ward ①
Joseph Hunter ②
Mark Paul ③

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 jhunna1@aol.com

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Chuck Sisson ①
Kevin Keller ②
Joe Krones ③

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 309-675-5502 W
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Dan Schroeder ①
David Roesler ②
Michael Faris ③

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NORTHEASTERN



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Robert O'Connell ①
Michael Gabriella ②
Michael Maino ③

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ONTARIO

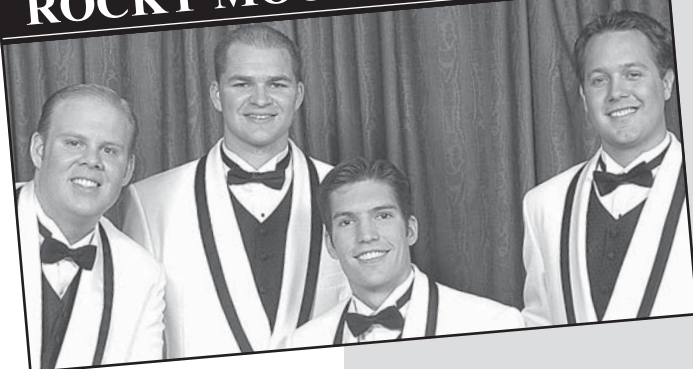


T.K.O.

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Scott McCarthy (L)
Robert VanBuskirk (Br)
Robert Lamont (Bs)

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 scottym@idirect.com

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REPRISE

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Joel Gillespie (L)
Rex Kocherhans (Br)
Tad Harris (Bs)

Joel Gillespie
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 801-360-1475 C
 contact@reprisequartet.com

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Tracy Shirk (T)
Keith Kauffman (Bs)
Robert Smith, Jr. (Br)

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 tjshlead@msn.com

PIONEER



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Larry Reinhart (L)
Gary Nitz (Br)
Phil Haines (Bs)

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 gcnitz@chartermi.net
 www.harmonize.ws/philatoga

SENECALAND

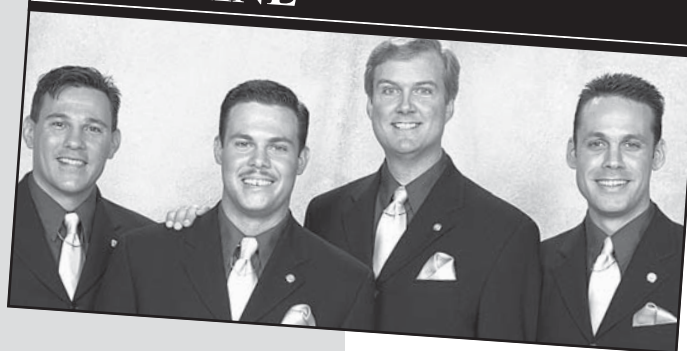


DESTINY

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Bob Fuest (L)
Ron Mason (Br)
Nick Daley (Bs)

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Alex Rubin (T)
Dan Rubin (Bs)
Tom Ball (Br)

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 www.AutographQuartet.com



HARMONY HOW-TO

Jim Casey, Society singing coach



Use one voice throughout your range

You're on stage and getting ready to go for that high note on the tag. Suddenly, your note is not there! Quickly you try to remember proper singing techniques, but you finally just muscle your way to the note. The results are not very good. You turn red, your neck veins bulge, and the group has to adjust to your flat pitch—that's what happens when you use muscle rather than support and proper placement.

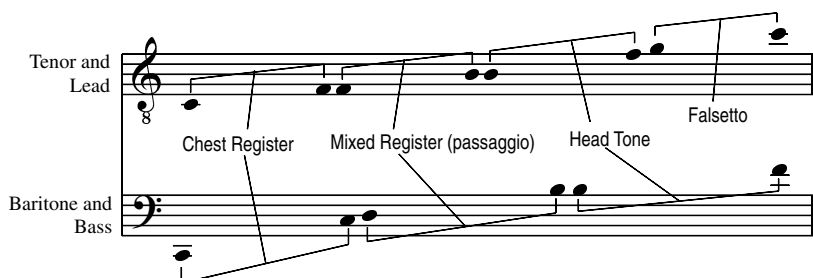
Having been in that spot long ago, I promised myself that I would learn to properly produce those high notes or I'd quit singing! I've since learned that *most of us have more than one voice*, or more precisely, we have several vocal registers. An understanding of how to use your voice in each of its registers will put you well on your way to being an excellent singer.

Multiple voices

When you go from the top to the bottom of your range, do you hear a change in quality that feels as though you are shifting from one voice to another? A lack of trained vocal coordination prevents your voice from shifting between vocal registers with equal quality. This dreaded *register break* is the “yodel” sound that is so embarrassing that men push their voices too hard in an effort to avoid it—but pushing only makes the problem worse.

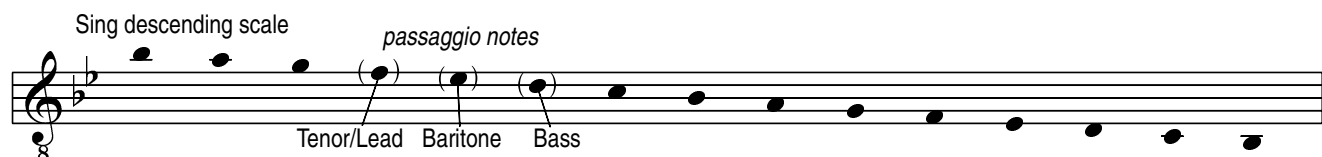
If you haven't experienced that feeling, the rest of us envy you! Most great singers have had to *practice* the techniques of singing with one voice throughout their range.

You can do it, too. Your voice can sound like *you* on the highest and lowest pitches of your range. Below are some concepts and exercises for combining your many registers into one voice.



Concepts

- **The register break, or *passaggio*** (Italian word meaning “passage work”): This is where the singer undergoes an abrupt vibration change in the larynx. With practice, the movement through the *passaggio* can become natural for the singer and undetectable to the listener.
- **Singing vs. speaking voice:** The singing voice should be just as natural as the speaking voice. No difference should be felt just because you are singing.
- **Vocal registers:** Most vocal authorities agree there are three voice registers—chest, mixed and head registers. May I add a fourth for barbershop singing style: *falsetto*, the voice register used by our barbershop tenors.
- **Practice, Practice, PRACTICE!** Use the below exercise daily—as many times as you



possibly can to blend your “voices” into one voice.

Exercise

Start in your falsetto range on a high B flat singing an “oo” vowel. As a lead, when you reach the F (4th note down), allow your voice to transition smoothly into your head voice. There should not be a noticeable difference in the sound between the falsetto and the head voice. Spend time allowing your voice to slide through this part of your range to find the correct sensation to maintain a consistent quality as you descend to the B flat at the bottom of this two-octave scale.

There should not be a discernible difference in vocal quality throughout your range. Always work toward blending your registers to avoid a change in vocal quality. Practice the descending scale until you learn how to easily blend your vocal registers. Then, try blending your registers with an ascending scale and recreate the same sensation you had when you did the descending scale.

The break point, or *passaggio*, is different for each voice part. The basses, when doing the previous exercise, may start to feel a register change around D and baritones around E flat. Tenors should be encouraged to sing in falsetto as much as possible to strengthen that register. If a tenor goes below B flat (third line of the treble clef), they should be singing in their mixed register.

When you are singing through the *passaggio*:

1. The sound should feel like it's being produced behind the teeth—very forward.
2. There should be a feeling of slurring or sliding through the break change.
3. Produce an inward smile feeling, which lifts the soft palate.
4. Sing easily through the break. Never force the voice.
5. Make certain the tip of the tongue is gently pressed against the bottom front teeth.
6. When warming up the voice, make certain that the scales are all descending, to develop the transition from the falsetto/head voice to the mixed register.
7. Remember, use your ONE voice—your very best voice throughout all of your range! ■

Open wide and say “ahhh...ha-ha-ha!”



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Meet Roger Lewis

Our new president envisions a Society with fewer details and more singing

The men on the third row of the risers in the small chapters have an advocate in the Society's new president. "I get to feel their excitement and their discouragement on a personal, first-hand basis," said Roger Lewis, who was installed this January, succeeding Chuck Watson of Columbus, Ohio. As president, Lewis wants "to listen to Joe Barbershopper who stands on the third row of the risers every week, and to make sure we're fulfilling his needs."

Even with his new office, Lewis said he plans to stay just as active with his "smaller, sometimes struggling" chapter in Battle Creek. "That represents about 80 percent of the chapters in the Society, I believe."

His weekend travel may be greater, but he wants to stay on the chapter board and continue participating in many of the weekly meetings, sing in performances and competition, lead tags, offer ideas, host parties, and entertain with the Harmony Hounds comedy quartet, just as he's done since he joined the chapter and quartet 40 years ago.

He calls his experience in the small chapter—where he's held all offices and twice been Barber-shopper of the Year—a "great advantage" along with his extensive involvement at the Pioneer District and Society levels.

"Singing is life ... the rest is just details."

The Society needs "a clear focus, a clear direction," he said. "We work on too many things that take us in too many directions and do not point to-

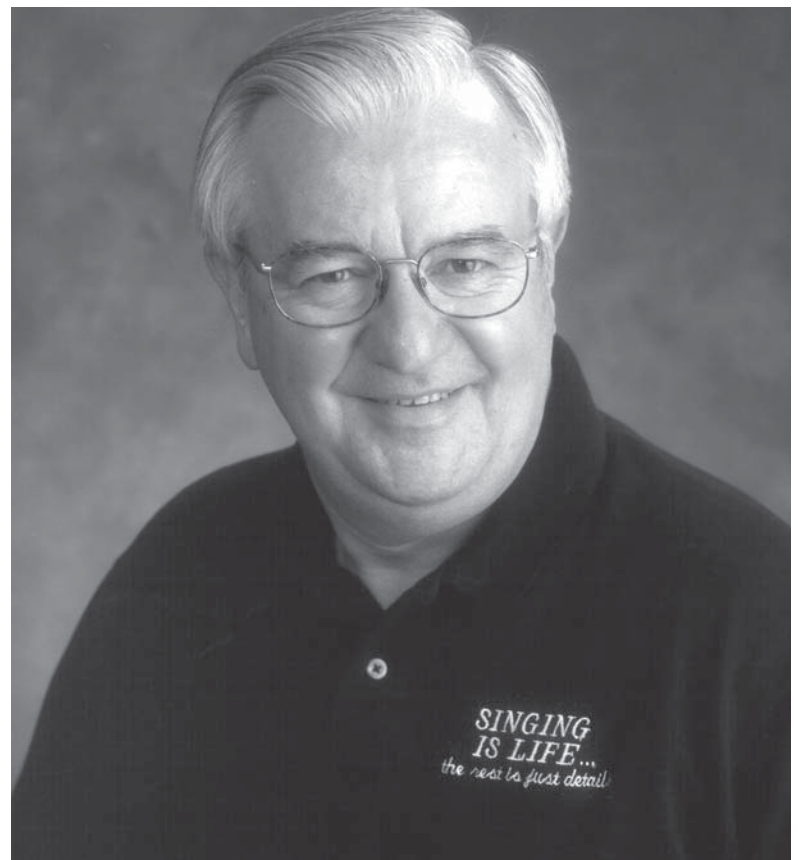
ward a specific Society thrust."

His goal will be "to have all volunteers and staff focus on getting more men singing, and singing better. There are thousands of men out there, of all ages, who sing in the shower, sing along with the radio, with CDs, sing to a loved one. Barbershopping offers singable music, the kind that keeps running through your head, that you hum throughout your day.

"We offer the opportunity to be better singers. I believe the average man, when he visits a barber-shop chapter, discovers he's a better singer than he thought he was. In addition, our craft and training help him improve."

Growth is a result, not a goal

"Membership continues to be the Society's greatest concern," Lewis said. But it's "a result, not a goal," he explained. "It's a result of good singing, good PR, good chapter programming, quartet promotion, greeting and treating guests properly, good community activity, per-



Jim Styer
Editor of the
Pioneer District
Troubador



Roger and Sue live near in Battle Creek, Mich., in a 146-year-old rural cobblestone octagon home, which they have refurbished. They have three children and six grandchildren. Roger has sung with the Harmony Hounds quartet for over 40 years.



formances and involvement. The list can go on and on. The little things do count."

Little things like having a visitor sing a tag with three Barbershoppers and hearing himself ring a chord, one of Lewis' favorite goals. Much of his approach to goals, results and management evolve from his professional life. He retired five years ago as executive vice president of EmploymentGroup, a temporary-help service with offices in several cities. He often visited Society chapters when he went to those cities.

Not just one man

Lewis looks forward to "the challenge and the fun" of being president, and hopes there's an equal balance of the two. "I realize that it's not a 'one-man job,' but the opportunity to lead a great group of volunteers and staff. We have a terrific group of both." He adds, being in the home of Kellogg's Tony the Tiger, "Should I have said 'Gr-rreat'?" ■

A long history of service

Society

Society executive vice president
Society Board member
Society convention committee chair
A primary organizer for Sing!
Author of Convention Manual
Presentation judge

Pioneer District

- District president
- Editor of district bulletin, "Troubador"
- Convention manager
- Pioneer Hall of Fame

Battle Creek Chapter

- Has held all chapter offices
- Two-time Barbershopper of the Year
- SingAmerica co-chair

Personal

- 40-year member of the Harmony Hounds, a comedy quartet
- Former executive vice president of EmploymentGroup
- Battle Creek Hot-Air Balloon Championships
- Chamber of Commerce
- Lions Club
- Vocal Music Community Council
- Married 26 years to Sue, a retired elementary teacher and chapter-at-large Sweet Adeline.

A few words from those who know Roger best

- **Darryl Flinn**, Society executive director: "Roger works harder than most guys would ever guess. He is real deep into the details, yet has the ability to step back and look at the big picture. Roger leads by good ideas, consensus and enthusiasm. Roger is a 'first things first' kind of a leader."
- **Raleigh Bloch**, Kalamazoo, Society Board member: "Above all, he has the love of barbershopping. He has the desire to do the job, the energy to make it happen, and the vision to guide us. Oh, yes, he's a good singer, too."
- **Al Bonney**, Pioneer District President: "I have always found Roger interested and inquiring as to how to do things best or better. Roger embodies the 'continuous improvement' concept without fiddling with the status quo."

MEREDITH WILLSON'S

THE MUSIC MAN

Based on **SUSAN STROMAN's**
Direction and Choreography from the
2000 Broadway Production

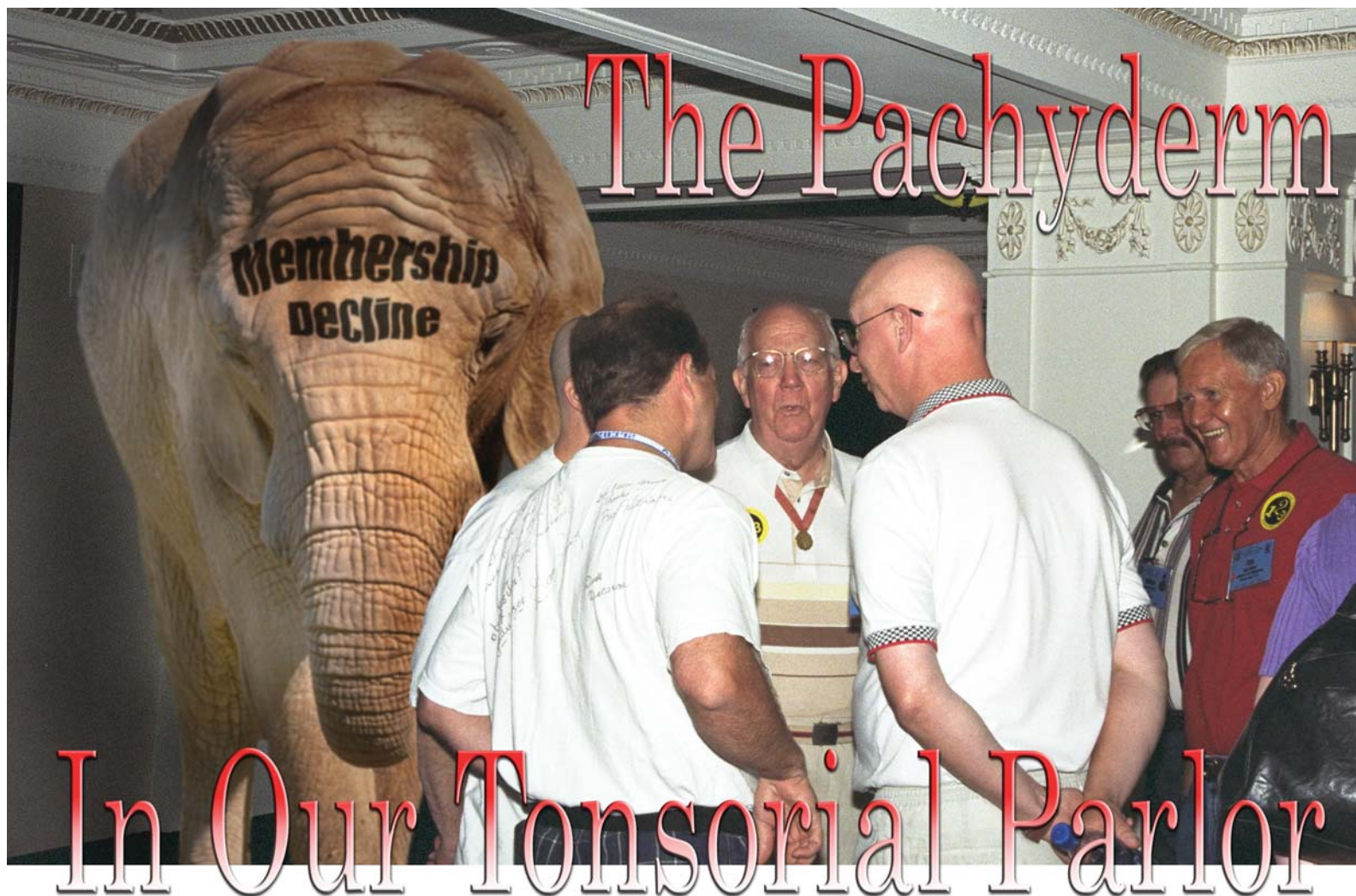


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SCHENECTADY Proctor's Theatre, February 12-17 • 518-346-6204
EAST LANSING Wharton Center, February 19-24 • 517-432-2000
COLUMBUS Palace Theatre, February 26-March 3 • 614-431-3600
CHICAGO Chicago Theatre, March 5-10 • 312-902-1500

Photo: Peggy Sirota



We've got a great history and great singing, but this weighty issue won't go away by itself: If you don't personally introduce the joy of singing to other men, it won't be long before this hobby becomes a lot less fun for you. How will you change that?

The bad news

- Current membership has declined throughout the last decade, while our average age has increased from 56.9 to 58.7.
- If current recruitment and retention trends continue, our membership will decrease from present levels of approximately 32,500 to 24,139 in 2010 and 18,227 in 2020. That's 56 percent of our present size. **How fun would your chapter or district be at about half its current size?**
- Actuarial statistics tell us that about half of the members over 75 will not be with us in five years, and virtually all will have departed within ten years.
- As the older members' numbers decrease, so too will the number they recruit.
- Our Society's best recruiters can never do enough to reverse this trend. Men who have rarely or never brought a friend into the hobby will have to step up.

The good news

The Society will grow IF ...

- Just 2% of those 15,000 guys who have never recruited were to recruit –OR–
- Instead of losing 33% of our new members at the end of their first year, we lost only 25%. –OR–
- The retention rate remains 87 percent and each member recruits one new member once every six years. If so, the Society would grow 1.5 percent per year. We would reach 36,815 in 2010 and 42,725 in 2020. We would break our membership record of 38,188 in 2013.
- The United States and Canada are still filled with men who would love to sing with us if they could experience what we were about. Each of us probably knows a number of these men.

Dick Bek
is Acting
Managing
Director of
Members
Services



Scott Hoge
is Manager of
Information
Services



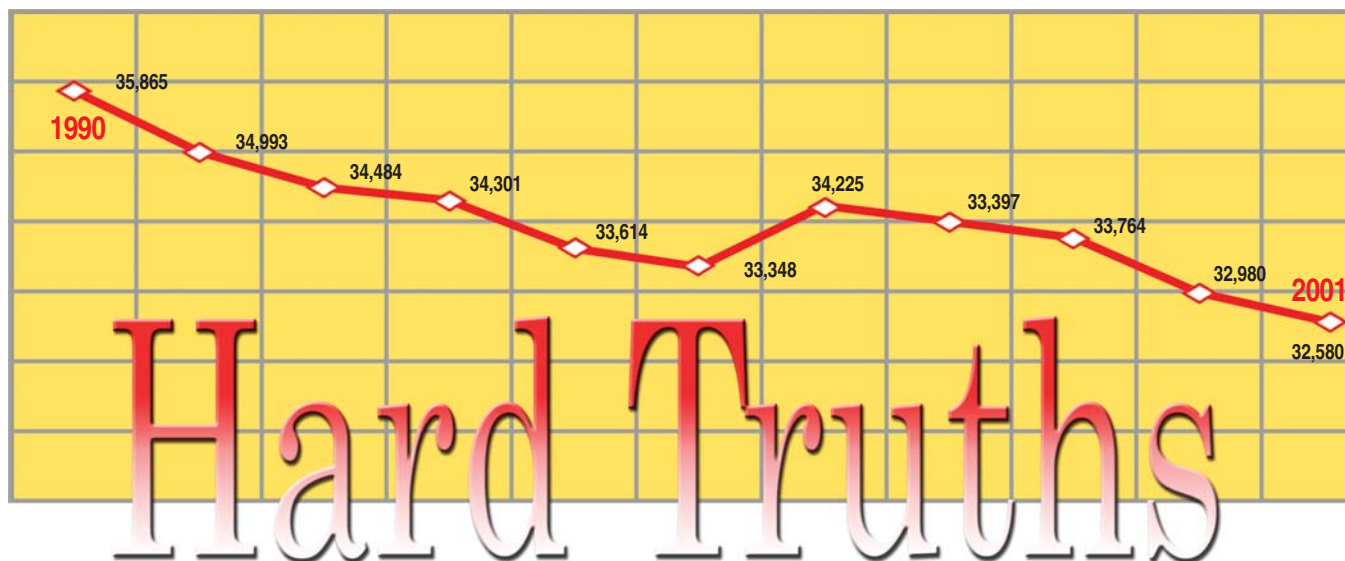
Brian Lynch
is e-Business
Strategist



Ev Nau
is Managing
Director of
Members
Services



status quo *grow*



SPEBSQSA membership has been on a downhill course for the past 18 years. What's going to stop it? Is it worth saving? Who's going to do it? WHEN?

Sooner or later, all of us are going to have to face reality. Sooner or later, we are going to have to admit that the "membership issue" is not one that will be solved by "a new program," or "build it and they will come" or "Just wait 'til we get some of those kids grown up into barbershopping."

Where we are today as a Society is the inevitable result of the sum of our individual actions—and more importantly, of our inactions.

Today, we face a chilling future: one in which our chapters age faster than members can replace themselves, and shrink beyond sustainability.

Who's going to do something about the gradual decline in your chapter?

**Hard truth #1:
The Society doesn't gain or lose members.
Chapters gain or lose members.**

Excepting the 1247 members of the Frank H. Thorne Chapter-At-Large, 97% of our members claim a local chapter as their "home base."

That means that week in and week out, 97% of our members have the opportunity to make the sale to themselves, again: that barbershopping is a meaningful part of their lives; that it's a rewarding way to expend precious time and energy away from family and career, and that their contributions to the success of their chapters should extend beyond simply showing up. *Is your chapter fulfilling that promise every week?*

**Hard truth #2:
Chapters don't recruit. Members recruit.**

Yes, we have membership drives, guest nights, recruiting campaigns. We pursue media exposure to raise awareness of barbershop harmony and the Society. Ultimately, though, it still comes down to, "Do you like to sing? I do—please sing with me."

**Hard truth #3:
Most of us aren't recruiting**

'Fess up: when was the last time you helped anyone join your chapter? For about half of us, the answer is: never.

What are you going to do about that?

Hope. Then work toward that hope.

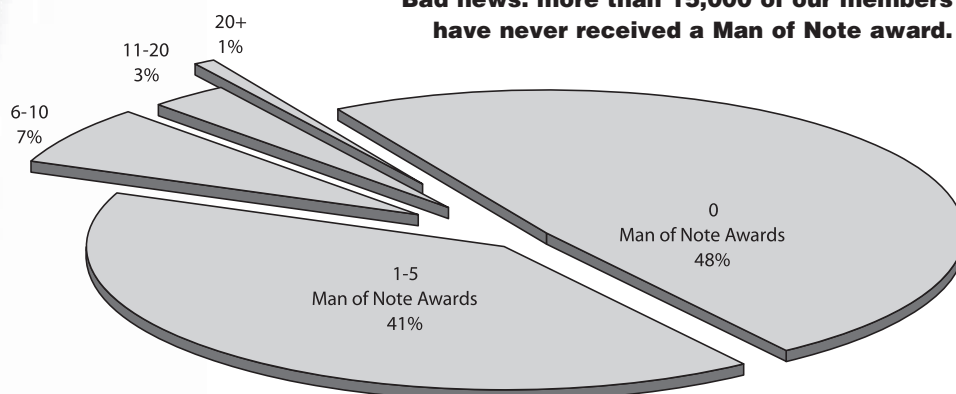
There's plenty of room for optimism, though. The fact is, some members do recruit, some chapters *do* grow, some *do* hold onto their new brothers. In the pages that follow, learn then do:

- Take inspiration from The Roadshow.
- Consider how your actions contribute to the membership statistics presented.
- Think about the how your chapter personality is expressed in your meeting, and how that contributes to the presence or absence of members.
- Look at how one chapter succeeded by simply making a commitment to invite others to sing.
- **Resolve to do something.** — Brian Lynch

On following pages: All charts and accompanying analysis by Scott Hoge, Brian Lynch and Ev Nau.

Who recruits? Half of us *don't*!

Bad news: more than 15,000 of our members have never received a Man of Note award.



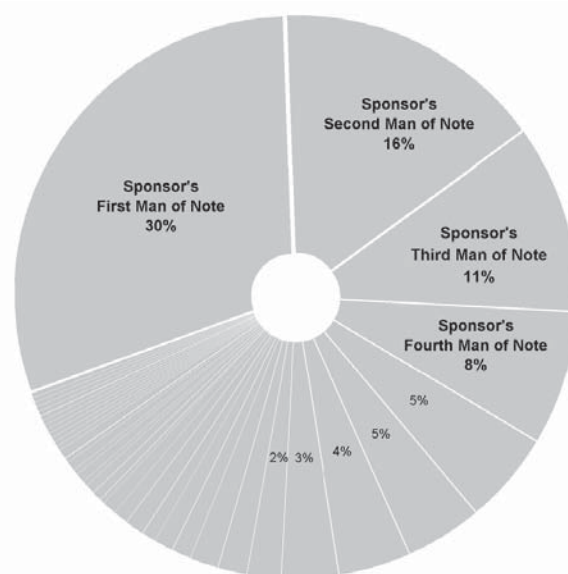
Many of us wouldn't be singing today if it weren't for the handful of super-recruiters in the Society. But most of us joined through the invitation of someone who has recruited fewer than five members.

HOW THEY JOINED—

Most new members enrolled in 2000 were the first recruits of existing members. **Getting your first is important!**

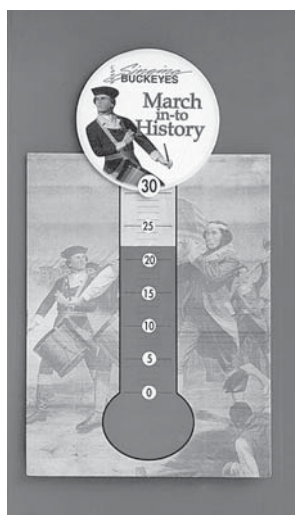
IF YOU DON'T DO IT, IT WON'T GET DONE

- **Total New members in 2000: 3671**
- **Total Man of Note awards 2000: 2533**
- **Individuals receiving Man of Note awards: 1987**
- **Number of those who were receiving their first award: 757.**



... but Singing Buckeyes do: 30 new men this year

No complex program needed: just the right motives and a tool to start conversations



As of December, the **Buckeye-Columbus Chapter** had increased its membership by 26 in 2001, with four additional men expected to finish the audition process before 2002. How did they grow so much? By making a commitment to growth, and following through on that commitment.

Buckeyes membership Vice President Harold Rowan challenged his men to ask who they are, who they knew, and how they, individually, could invite their friends to join this fulfilling hobby.

Harold made a display board showing his goal for the year—30 new members! The board sat in front of the chorus at each meeting. Each man also received a badge with the same artwork and the slogan “30 Men March.” Harold

asked that chorus members wear the badge every day and challenged them to beat that goal.

The badge worked. It started conversations and opened the door to invitations to share our rich history. As grateful new members joined, the enthusiasm spread like a bad cold (so to speak). Men found that once they got into a conversation about the hobby they loved, the rest was simple. There's hardly any secret to inviting someone when your motives are altruistic—you don't want him to come for the sake of the chorus, but for his own sake.

If the Buckeyes don't end up reaching 30, no one will complain. Their consolation prize is at least 26 new friends with whom to enjoy the hobby. What's stopping your chapter from doing the same?

— Dick Bek

Growth & retention tip: fun chapter meetings!

Many veteran members tell us that their chapter meetings aren't as much fun as they used to be. They tell stories of the days of mystery bus rides, interchapter meetings, lots of fun and quarteting at chapter meetings and a host of other details that made each chapter meeting unique and something not to be missed. These veterans lament that many of our current chapter meetings are nothing more than chorus rehearsals.

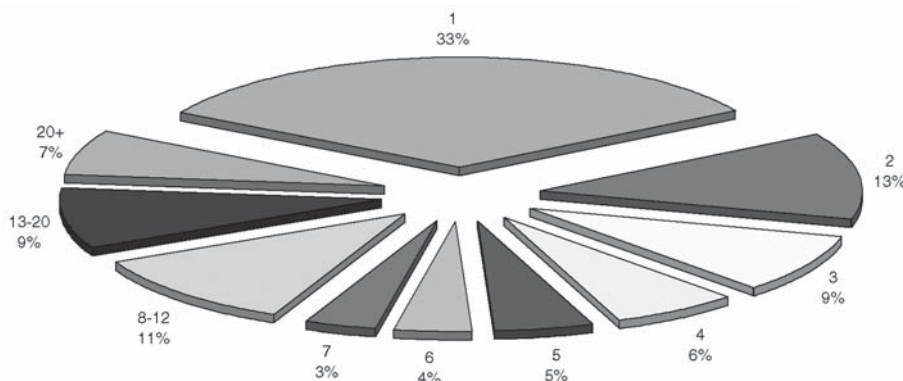
Chapter meetings once were viewed as *arrival points*, where members expected to have fun and be fulfilled every time. Today, many chapter meetings appear to be exclusively for *preparation* for shows, contests and other public performances that follow. Now the performance is the arrival

point. Ask yourself how this applies to your chapter's recruiting and retention efforts:

- Does this "rehearsal only" approach tend to push the fun and fulfillment off to yet another night out for the members, thus making attendance at meetings lower?
- Does the impression of "all work and no play" show visitors that this is a fun-filled hobby?
- What can you do to bring the "can't miss this one!" feeling back to every chapter meeting?
- Could it be that better meeting programming, variety and just plain fun could help you become a better chapter *and* a better chorus at the same time?

— Ev Nau

WHERE DID THEY GO? WHEN DID THEY GO? One-third of the men who drop out of the Society do so after their first year—and 72% within their first seven years. If you don't acknowledge and respond to this trend, you can expect your chapter to become a bunch of guys who are growing old together.



Anatomy of a dying chapter

Once upon a time, there were a few guys who loved to sing who got together and decided to form a new barbershop chapter. They contacted lots of people and began to meet and enjoy singing together. They grew from a handful to about 25 guys almost overnight ... and they remained about that size for years, still enjoying the singing. They also enjoyed preparing their annual show and getting ready for the contests and learning new music and all the other things that often interfered with conducting a membership recruiting drive.

Then one day, about 20 years later, the men looked forlornly at each other and realized that many of their number weren't there any more. Some had passed away, others retired and moved away, and some were just unable to participate anymore because they couldn't drive at

night. Instead of having 25 vibrant singers, they were now down to about 10—that is, if the tenor showed up. The prospects of finding new members had long since passed them by, they feared. What had they done wrong?

Does this sound familiar? If so, please remember that to be an ever-growing Society, we must also be one that is always open to new members and not looking to postpone the recruiting efforts to a time that is convenient for us. How many chapters do we know that continue to enjoy today without investing in tomorrow? Let's not just pick the fruit while forgetting to water the tree.

— Ev Nau

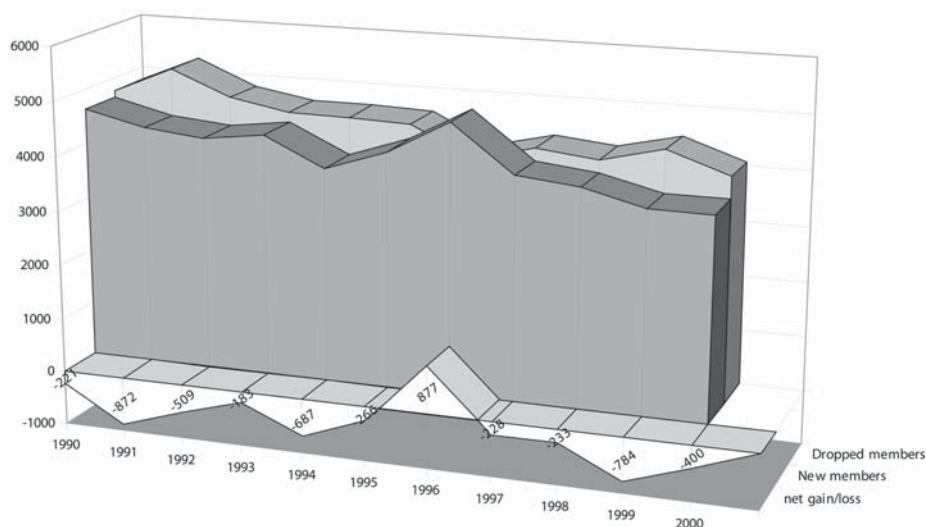
Our 87 percent member retention rate is better than almost any fraternal organization in North America. But nearly 1300 of our new members in 2000 didn't renew last year. Why didn't they stay?

status quo *grow*

Retention is *never* enough

Yes, we could just retain more guys—but we've only retained more men when we've recruited more men

- Our retention rate of 87 percent is one of the highest of all fraternal organizations in North America.
- Obviously, to at least break even in terms of membership, each chapter needs to recruit at least as many as drop out each year.
- Notice that years in which recruiting rates rise also seem to be years when current members are more likely to stay. Is there a relationship? Is the excitement of growth an inducement to stay?
- Despite a \$12 dues increase in 1991, the number of dropped members significantly decreased in 1992 and the number of new members remained fairly stable.



- 1996 showed a growth of 877 members, driven largely by the Operation Harold Hill membership campaign. The number of dropped members decreased significantly, indicating that the new members may have created a positive synergy that encouraged some to stay who otherwise might have dropped.
- The retention rate since then has remained about 1 percent higher than before 1996.
- Since 1996, there has been a marked increase in the number of new licensed and chartered chapters.
- If current recruitment and retention trends continue, our membership will decrease to 24,139 in 2010 and 18,227 in 2020.
- If the retention rate remains 87 percent and each member recruits one new member once every six years, the Society will grow 1.5 percent per year. We would reach 36,815 in 2010 and 42,725 in 2020. We would break our membership record of 38,188 in 2013.

Raw membership growth enhancers from The Leadership Forum

At the annual leadership forum held each November in Racine, Wisconsin, Dick Powell asked several groups of assembled District and Society leaders for responses to the following question: "What can we do to add excitement to our barbershop experience and interest other men to join with us?" Here's his compilation of their answers.

Personal / Quartets

1. Appear and entertain in Flag Day ceremonies.
2. Coach YMIH quartets.
3. Include audience participation in mall Christmas singing.
4. Perform for PTAs with YMIH quartets and choruses.
5. Perform in support of MENC meetings.
6. Sing and fund-raise for local charities.
7. Sing national anthem at public events.
8. Sing on high school shows.

Chapter

1. Adopt a community choir.
2. Adopt a highway.
3. Advertise in the Yellow Pages.
4. Advertise on park benches and the sides of buses.
5. Appear and entertain in Flag Day ceremonies.
6. Appear at promotions for local music stores.
7. Appoint a school district liaison.
8. Arrange for school district quartets to sing at senior citizen centers.
9. Arrange staff visits to high school choruses.
10. Broadcast annual show on cable access channel.
11. Buy music for other community groups.
12. Chapter president appear on local media.
13. Christmas mall sing.
14. Clean up local theaters.
15. Conduct "teach a lullaby" campaign for new fathers and grandfathers.
16. Decorate store fronts with barbershop materials.
17. Deliver Christmas Carols with Christmas tree sale.
18. Demonstrate barbershop sound at quartet and chorus performances.
19. Develop and release CDs for truckers.
20. Distribute "Free and Easy Placemats".
21. Donate barbershop CDs for dealers to issue with every new car.
22. Donate blood – then sing.
23. Donate CDs to radio stations.
24. Donate quartet performances for high school shows.
25. Donate show tickets to community leaders and groups.
26. Donate subscriptions to *The Harmonizer*.
27. Donate tapes and CDs to local libraries.
28. Donate tickets to your show that you won't sell to local high school.
29. Emphasize music of the younger generation in public performances.
30. Emphasize music of the younger generation.
31. Entertain at community picnics.
32. Get barbershop music into "MUZAK" systems.
33. Get community dignitary to install officers.
34. Get involved in Chamber of Commerce planning.
35. Get men to deliver their own Valentines (buyer learns to sing).
36. Give away quartet as a prize and have them sing on the radio.
37. Give away tickets to chapter show rehearsal.
38. Give chapter show tickets to students to sell and let them keep profits for school music programs.
39. Give free Singing Valentines to public figures.
40. Give scholarships to music educators.
41. Have barbershop float in local parades.
42. Have booth at county fair giving away a drink for

60,000 are out there

Why aren't more of these "ghosts" haunting the doors of your chapter meeting?

Are there ghosts? Indeed there are! I've met them, I've sung with them and I've shared barbershop stories with them. And, I've empathized with them over their frustration of not feeling they can be actively involved in the Society they joined and loved. What happened?

More than 60,000 former barbershoppers are out there—the operative word being *out*. But many of these "ghosts" of Society membership past want to come back. Others are still on the chapter roster, but for all practical purposes are ghosts. Others are inactive because they just simply can't find the spirit that initially drew them into this great barbershop family.

Between active members and ghosts, that's more than 90,000 men who could be enjoying fun and fellowship together. I can't help but think that more than a few of those 60,000 would rejoin us if the members in their former chapters would address some of the reasons they're no longer with us—and then invite them back in!

Members

What part have you had in members becoming ghosts? How can you help the ghosts once again feel and express the barbershop spirit with other members?

- Are your chapter meetings so much fun that members and guests can't wait to find out what they get to do each week?
- Do you do *anything* at chapter meetings other than rehearse for an upcoming contest, show or performance?
- Are you drifting away from the barbershop style of music? Are members getting a type of musical experience that can be had elsewhere, or do you focus on the unique thrill of ringing chords?
- At chapter meetings, do members have enough opportunities to mingle, receive personal assistance, and develop friendships? Or is your time on the risers interrupted only by business and bathroom breaks?
- Do you ever get together with other chapters? With other community clubs or groups?
- How much chapter meeting time is dedicated to quartetting or woodshedding?

Ghosts

You joined this Society to sing, to be a vital part of that great barbershop sound, to let your spirit soar in song, to share your life with kindred spirits. These, and many other expectations, are perhaps not being met. What would rekindle that desire to "live" again? What's holding you back?

- Have you talked with leaders in your district about ways to "make it right" in your old chapter? Have you talked to full-time staff members in Kenosha?
- Is there a personality conflict or hurt feelings? Have you made the effort to mend fences and refuse to let someone push you away from the hobby you love?
- Are you not good enough to keep up with other Barbershoppers? If not, why not take advantage of the

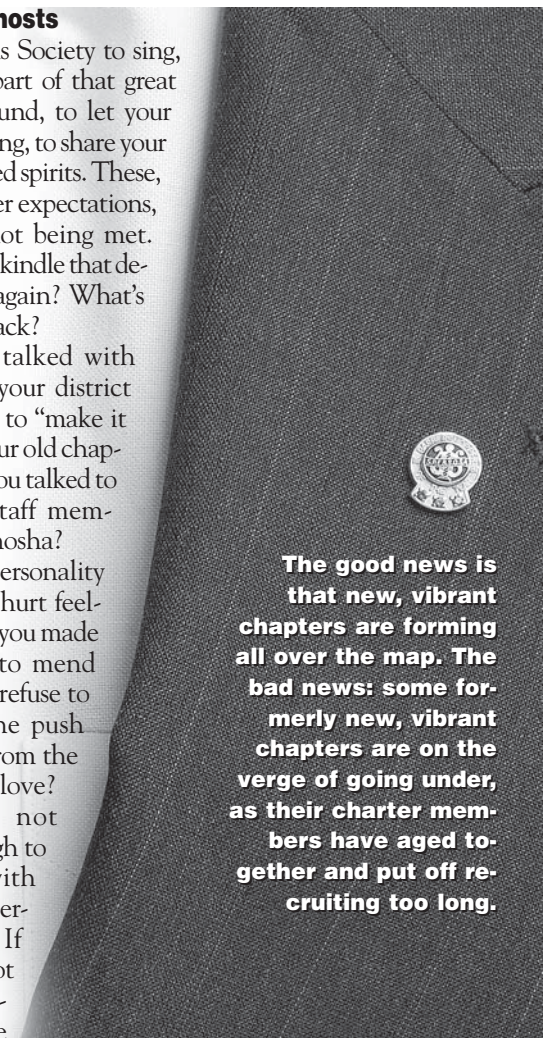
many services the Society offers members to improve their musical skills?

- Are you too talented to sing with Joe Barbershopper? Too managerially gifted to put up with amateur administrators? Why not form a new chapter? Or, how about taking a humility pill?
- What can you do to take back what is yours? Is the effort worth it? I believe it is!

You ghosts know what barriers are in your life that keep you from returning to the family. You members know what barriers you have that keep you from letting others in. Gentlemen: Honesty, in many cases, is wanting.

Ghosts, let your spirit sing again! Members, let them sing!

— Dick Bek



The good news is that new, vibrant chapters are forming all over the map. The bad news: some formerly new, vibrant chapters are on the verge of going under, as their charter members have aged together and put off recruiting too long.

- anyone who can match a pitch.
43. Have kiosk in mall with barbershop merchandise.
 44. Have quartet cruise mall and have members follow-up with those showing interest.
 45. Hire youth vocal groups to appear on chapter shows and performances.
 46. Hold "March Madness Quartet Contests" in shopping malls.
 47. Hold a woodshedding contest.
 48. Hold chorus rehearsal at local mall to entertain shoppers.
 49. Hold intermission sing-alongs.
 50. Hold or sponsor fraternity quartet contests.
 51. Hold pizza nights with school choirs and split profits.

52. Hold sing-alongs at youth camps during the summer.
53. Hold sing-alongs for seniors.
54. Hold your annual show in different communities.
55. Include audience participation in mall Christmas singing.
56. Invite junior high students to learn songs and feature them on performances.
57. Invite local feature writer to your annual show.
58. Invite local VIP to emcee shows.
59. Invite mayor to chapter Christmas party.
60. Invite men to go caroling.
61. Invite men to participate in "fill in a tag" quartet.
62. Invite newspaper music critics to your show.
63. Invite vocal music educators to mini-HEP schools.

64. Involve members and quartets in musical events sponsored by other community groups.
65. Issue news releases to promote choruses and quartets.
66. Join local arts council.
67. Join the local Chamber of Commerce.
68. Lead sing-alongs at half time for local football team.
69. Learn and perform ethnic songs.
70. Leave *The Harmonizer* in waiting rooms.
71. List chapter activities in "What's On this Week"
72. Lottery drawing for free membership.
73. Meet and sing in local book store and coffee house.
74. Meet in a different town every month.
75. Move your weekly afterglows to different locations around



766 more guys who know how to grow

The Roadshow: coming soon to your area!

he presentation started with everyone singing "Down Our Way," with one small adjustment: when I pointed at anyone, he was to stop singing. When the song ended, there wasn't much left that could be recognized as barbershop, much less music. In one presentation, we were left with one lonely baritone singing the tag.

Then came the three questions: "At what point ...

- did you notice a difference in the singing?"
- did the experience become a bit unsettling?"
- did you want to do something about it?"

I had their attention. They were ready for the Roadshow.

Developed to bring basic barbershop recruiting ideas to typical chapter members, the Roadshow was planned to reach members of 50 different chapters during nine different interchapter activities. Instead, 766 Barbershoppers attended, representing 70 chapters in four different districts.

There was lots of singing, sharing and learning of techniques that an average member could use to help his chapter grow. The focus was clearly on solving the problem of our being an aging, shrinking Society. We concentrated on putting the barbershop product in front of



"When I point to you, stop singing ..." These Denver-area members got the picture.



Ev Nau introduces some eye-opening membership demographics and statistics.



Signature Edition helps show how to introduce barbershop to non-members.



Members from various area chapters shared their input and ideas on how to boost membership.

- town.
76. Offer free "warm up" performances for other community vocal group shows.
77. Offer free community performances.
78. Offer free singing lessons.
79. Offer quartets to sing for free during high school choral performances.
80. Offer scholarships to high school students and music educators for mini-HEP.
81. Offer tickets you won't sell for free to community music groups.
82. Offer to appear for free on other groups' shows.

83. Organize "drive by" singing event.
84. Organize a "school board quartet" challenge.
85. Organize a Christmas show with kids playing parts and singing.
86. Organize and participate in American Legion and Veterans clubs sing along.
87. Organize fill in choirs for churches in the summer.
88. Organize joint shows with other chapters.
89. Organize package tours for seniors to show matinee performances.
90. Organize vocal music demonstrations at local library.
91. Participate actively in local school music program.

92. Pay children to assist with show production.
93. Perform at local theaters.
94. Perform for PTAs with YMIH quartets and choruses.
95. Perform Happy Birthday sings at local restaurants.
96. Perform in support of MENC meetings.
97. Post logos on edge-of-town (signs).
98. Print and use chapter business cards.
99. Promote college quartets and contests.
100. Promote performances and shows on "Oldie's" stations.
101. Provide music and tapes to high school music educators.
102. Provide scholarships to college vocal majors.
103. Put public domain music on your web site.

potential members, while remembering what it was that hooked all of us. Electric moments for all.

The Roadshow covered 5,757.7 miles, nine interchapter stops and two COTS. Leapin' Lloyd Steinkamp—I was a traveling man! Each stop had its own memorable moment:

- a bus load of guys from Lincoln making the trip to Omaha
- 117 men in Denver holding up “Awesome” signs as I was introduced, as a reminder of my days with the Awesome Knights of Harmony
- serenading the embarrassed cleaning lady in Salt Lake City
- listening to a terrific new high school quartet in Reno
- having 14 different chapters show up in Hayward
- watching the excitement of the new Sutter Creek Chapter as they hosted the event
- presenting the license and charter to Corvallis as they hosted yet another stop featuring **Over Time**, the 2000 Senior Quartet Champions
- having the entire Evergreen District Board attend the Olympia meeting ... in uniform!

Bozeman provided the biggest thrill of all, as I watched 67 Barbershoppers, including three terrific quartets, many of whom had traveled more than 300 miles, gather for supper and an evening of spectacular camaraderie. Let's talk about dedication and commitment for a moment, eh?

Why did the Roadshow work? Easy:

communications and preparations were superb. Volunteers stepped up and provided the little extras that made everyone feel important and welcomed (how about having my own reserved parking place in Denver?). Refreshments abounded. Holy Burt Szabo—it was a genuine barbershop interchapter activity, and the guys loved it so much they stayed around for more! Perhaps these keys are what are needed in more chapter recruiting efforts.

Each meeting closed with a quartet starting “Shine on Me,” only this time as I pointed at the individuals in the crowd, I invited them to join in and experience for themselves what ever-growing really feels like. When the song finished, the whole room was ringing and the faces were beaming as the message sank in: It's fun, it's easy, and we can do it, too! Jumping Jay Giallombardo—membership issues were no longer second on the list of priorities! The music and the message were combining to inspire change in individual attitudes, and I began to watch people talk about things they could do rather than bemoan the things that they couldn't.

Other Roadshows are already planned for 2002, each designed to jump-start membership efforts in a chapter by empowering the members with knowledge and tools. Here's hoping I see you at one of them. I guarantee you'll come away with something to help us all be ever-growing ... or nothing else matters. ■

— Ev Nau

status quo *grow*

We're not finished yet!

Look for the following membership-related material in upcoming issues of *The Harmonizer*:

- What recruiting is and what it isn't.
- How good public relations can be part of the growing experience.
- Tips on how to move your chapter and district out of the “good intentions” cycle and move on to “good results.”
- Unique approaches some chapters and quartets are using to make the barbershop experience more diverse and more enjoyable.

- Put up signs offering free singing lessons.
- Raffle off a quartet to sing for the person of your choice.
- Scan wedding announcements and deliver romantic songs.
- Send chapter information to local college and corporate recruiters.
- Sing “Take Me Out to the Ballgame” during 7th inning stretch.
- Sing and fund-raise for local charities.
- Sing at ethnic churches.
- Sing at Flag Day ceremonies.
- Sing at funerals.
- Sing at grocery stores.
- Sing at holiday gift wrap counters (that's where the men are!).
- Sing at noon on a downtown street corner.
- Sing at the airport for all the people in line.
- Sing at VA and public hospitals.
- Sing at youth sport activities.
- Sing for blood drive.
- Sing for free for anyone.
- Sing for Halloween “Trick or Treaters”.
- Sing for prison inmates, local jail, and youth detention centers.
- Sing for Salvation Army donations.
- Sing for your supper at youth camps.
- Sing in many places throughout the community – even unusual ones – and even uninvited.
- Sing in pre-game festivities at local ball games.
- Sing national anthem at public events.
- Sing on high school shows.
- Sing with military choral groups.
- Singing at special community events.
- Singing grandpa's at grade schools.
- Singing telegrams for all occasions.
- Sponsor “old songs” sing along.
- Sponsor benefit shows for music departments.
- Sponsor booths at music conferences, county fairs, etc.
- Sponsor community quartet contests.
- Sponsor director membership in professional organizations.
- Sponsor high school barbershop clubs.
- Sponsor high school quartet contest.
- Sponsor male and female student night at chapter meeting.
- Sponsor radio show.
- Sponsor YMIH in a local school.
- Sponsor YMIH performances in the community.
- Sponsor youth groups to musical conventions.
- Stock karaoke bars with barbershop music and sponsor karaoke nights.
- Support CASA Youth Programs.
- Teach audience to sing a “numbers” tag.
- Teach tags at the airport.
- Use a professional ad agency to build a PR campaign.
- Use your ladies auxiliary to market your chorus to other organizations.
- Volunteer to sing at hospitals.
- Volunteer to sing for service clubs.

Society/District

- Acquire PBS TV spots.
- Design and produce singing calendars and barbershop greeting cards.
- Design package shows (script and music) for use with other community vocal groups and make available to chapters for their use locally.
- Develop and produce “Free and Easy Placemats”.
- Develop and produce “store hours” decals with Society Logo.
- Develop college chapters.
- Develop CDs for truckers and 4-wheel drive owners.
- Fund scholarships to high school students and music educators for mini-HEP.
- Invite vocal music educators to mini-HEP schools.
- Promote college quartets and contests.
- Provide reprints of key articles from *The Harmonizer* for distribution to school music educators.

That's entertainment!

The emotional preparation behind the most talked-about ballad of the year

uring preparations for Nashville, the leadership realized that, unlike a ballad about lost love, the haunting song "Brother, Can You Spare A Dime?" did not allow them to draw on their life experiences. None of them had ever had to beg for money or awaken to the cry of a hungry child. Thus began a quest to truly understand the plight of the character they would portray when performing the song.

I followed the mob ...

At a rehearsal in Nashville, Kern Lewin, a young black chorus member, stepped off the risers and addressed the chorus as "Frank, from Mississippi ... and as tough as this Depression has been for you it has been 10 times harder for me." He explained how every day three of his people were hanged from trees and that he was moved to write a plea for help to Eleanor Roosevelt. He then read a response actually written by the First Lady to a black man in 1936, in which she was sympathetic but lamented that the federal government was powerless to help, as murder was a state crime and there was no federal law against lynching. The chorus was moved to tears and with a new emotional perspective from which to sing.

Why am I standing in line?

At another rehearsal, John Mallett appeared as Canada's Depression-era Prime Minister R.B. Bennett, a man of inherited wealth who had little appreciation for the lives and plight of ordinary citizens. Canadians who questioned his ineffective policies were often branded as Communists, and denied even the most basic civil rights. The chorus was asked to assume the roles of a group of unemployed men who rode the rails from the west and confronted Bennett in Ottawa in 1934. In a voice dripping with contempt, John berated the men for being

the cause of their own troubles, reminding them that the country was built by hard work, not handouts. He vowed, using Bennett's words, that "this government will not play nanny to derelicts," and that the men would never receive a dime in relief. He then suggested they "get back on the train and continue east to Halifax where ships will take the whole, stinking, Communist lot of you back to Russia where you belong!" Now the chorus had a taste of being filled with rage at the betrayal.

Can you spare a dime? The Beggars Club

Returning home on the subway one night, David McEachern, who choreographs all of their songs, was contemplating these words when he realized he needed to experience this helplessness by begging for money at the station. When he shared his adventure with director Steve Armstrong, they knew that "walking a mile in the shoes" of the character would make a powerful difference for the performance.

Together with Bob Gibson, they decided to invite members of the chorus to share in this experience, and the Beggar's Club was born. Membership would entitle a singer to share his story with the rest of the chorus and wear a lapel pin consisting of an actual dime begged from somebody. Steve's story was typical of the experience. He drove to rehearsal several hours early one Monday, parked at a subway station, and took only the key to his car and a single subway token. He used that token to go downtown (several miles from his car) so that the only way back to the comfort of his life was to beg for subway fare.

He later told the chorus, "I thought I could tell myself that I was just playing a role, doing an exercise, but the way people treated me was so personal that I became the character. When someone gave me a subway token, I felt that I had just been given a thousand dol-



Cindy Hanson
Performance coach
for the Toronto
Northern Lights



David Wright
Musical Coach
for the Toronto
Northern Lights

lars!" In all, 20 out of the 45 members, including associate director Chris Arnold and vocal coach Scott McCarthy, eventually joined the Beggar's Club.

We walked up to the line

Another day in Nashville, as the chorus reached the point in which the song refers to having gone to war, chorus member Mark Thompson began to read: "My dugout ... Dec. 27, 1916." The letter was from a soldier (in fact, Mark's great-grandfather) to his mother, and gave a vague and bland account of his experiences in the trenches at the Western Front. Midway through the letter, Joan Medina (Mark's mother) took over the reading from her son. The letter concluded with the reassurance that he was all right, but that "It was an interesting way to spend Christmas Day."

Mark then began another letter, this one to the soldier's 16-year-old sister, which consisted of a harrowing account of the real horrors he had faced in the preceding days. Again, the letter was "received" midway through when Hannah Barton, a friend of the chorus, took over the reading. Struggling to maintain her composure, Hannah read the final line: "Whatever you do, don't let mother see this letter." This new-found perspective of what their characters had sacrificed for the "American dream" made it extremely difficult to continue singing.

I'm you're pal

At the Saturday morning breakfast, after all the laughter and well wishes, Steve Armstrong addressed the chorus in character. He portrayed an unemployed banker experiencing his first day on the bread line and many wondered why he was there. He recounted a devastating story of a young family who lost their family business, then moved west only to fail again. Told they would have to return home for relief, but unable to cope with the shame of returning as failures, they pawned jewelry to rent a car, drove to an abandoned lot and while their nine-year-old son innocently read a "Chester Gump" book, they attached a hose to the exhaust and waited for death.

In the bitterest of ironies, their own poverty saved them as the small portion of gas they were able to afford was used up in the night and the engine quit, but tragically, not soon enough to save their son. At that point, Steve pulled the "Chester Gump" book from his overcoat pocket, identifying it as belonging to his son. (His six-year-old son Joel was sitting at a nearby table). He then said that when the shame became too much for him, he would look at this book, think of that family, and renew his resolve to do whatever is needed to ensure that his family would survive their poverty.

On stage later that day, just before the curtain opened, Steve again took the book from his pocket and those chorus members who observed that private moment were immediately thrust back into the emotion they had felt that morning.

Why don't you remember?

The performance ended with a direct plea to the audience to remember their old friend who now needed their help. When an unidentified audience member approached one of the Northern Lights in the concession area and was compelled to give him a dime, they knew that their desire to present a sincere rendering of this song had been fulfilled.

The courage to dive into the deep end of the emotional pool resulted in a performance that will never be forgotten by those fortunate enough to have witnessed it, nor by those who performed it. ■

On a lighter note ...

Conspiracy: Outchicken the Big Chicken

Shortly after their surprising fifth-place finish in Kansas City, the Northern Lights leadership team was discussing plans for the next year of competition. The illustrious **Big Chicken Chorus** had once again thrilled the audience with a comedy bit that playfully poked fun at their competitors. The Northern Lights were delighted by the prospect that their medalist ranking might make them a target in Nashville and joked that it would be fun to offer an on-stage rebuttal. The idea took root and while brainstorming about "Dixie" songs, the parody lyric "They're a Set of Mental Gentlemen from Georgia" emerged, and a song was born!

John Mallett, David McEachern and Steve Armstrong promptly began writing the parody with the goal of portraying benign Canadians dismayed at the idea of someone picking on their heroes—while taking their own gentle shots along the way. They knew nobody would expect



Northern Lights to do comedy, and the element of surprise needed to be maintained. To that end, Steve arranged a song called "Nobody Knows You When You're Down And Out," which pairs nicely with "Brother Can You Spare A Dime," and began spreading the word that those two songs were to be the new contest set.

They performed that set at the Ontario District spring convention and developed a Nashville Conspiracy document that guests were asked to sign at each rehearsal in order to ensure the secrecy of their plan. They went so far as to have Cindy coach the "decoy" song one night when Brian Williams, the choreographer for the Big Chicken Chorus, made an unexpected visit to the coaching session. All in all, it was a fun experience that helped them develop new skills. It also gave them a new appreciation for the wonderful gifts of laughter we all receive each year from groups like the Big Chicken Chorus. Asked if they could say one thing to the Big Chicken before the 2002 Portland contest, their unanimous response was, "Be gentle with us!"

What's next?

At the rate they're improving, Reprise may have the potential to become a top Society quartet. Will they stay together long enough to find out?

This is not your typical novice barbershop quartet.

After all, when you hear "novice quartet," you probably picture a set of guys who've only recently discovered barbershop and whose repertoire is mostly limited to the signature pieces of the current big-time quartets. Then they go on stage and perform those well-known songs—which they've barely memorized—before an audience that's already fond of the way the "big boys" sing them, thank you very much.

Yup, that describes **Reprise** pretty well, too. Only when this quartet from Brigham Young University sang the big boy arrangements of "What'll I Do?" and "Dinah" at this July's collegiate contest, thousands of Barbershoppers gave them big boy style standing ovations. With gold medals around their necks, they got yet another Standing O when they performed for the full Nashville convention audience. These boys can sing!

The MBNA America Collegiate Quartet Contest has always produced great quartets, but the 2001 crop was extra special. Reprise's gold came against groups like **Catfish Bend** and **Low Down Sound**, outstanding quartets whose scores would have won every previous contest. And Reprise was only getting started.

Within three months of their Nashville win, the boys from BYU had joined the Society and won the Rocky Mountain District Quartet Championship—with an average score of 81 and the third-best score

among the Society's 2001 crop of district champions. As the Society's representative at the East Coast A Cappella Summit, Reprise got an unheard-of three standing ovations from their college peers.

No doubt that Reprise is a very good new quartet—which by itself is not so rare in this Society. But put Reprise's recent accomplishments in perspective: How many other A-level performing quartets have boasted a *collective* Society membership of just a few weeks? That's why some people are already mentioning Reprise in the same breath as **Four Voices** (1996 collegiate champion, 2001 international bronze medalist) and speculating whether they could follow the same short schedule to the medals. It begs the question: *what will these guys sound like when they aren't barbershop novices anymore?*

New to the Society, not to performance

John Sasine, lead of 1996 champion **Nightlife**, knew Reprise would go places—he suspected it even a few minutes *before* seeing the quartet sing. When they contacted him for coaching, Sasine had every reason to believe he'd be dealing with good musicians—they were all members internationally renowned BYU Singers, a classical ensemble of 40 operatic-quality voices of which Sasine is an alumnus. But he also knew there was no guarantee that their four trained voices would combine to produce good-sounding barbershop.



Lorin May
Editor of *The Harmonizer*

Before their first coaching session started, he invited them to warm up in his family room while he lingered upstairs. They didn't know he could hear them, and he was getting a feel for the group's practice and interpersonal habits.

"There was something definitely extra-special going on down in the basement," Sasine recalls. "All four of them are brilliant soloists. But unlike times when you put together four wonderful voices and get a not-so-good sounding quartet, with them the effect was the opposite. Their sense of musicianship and giving up their own musical individuality for the good of the quartet was readily apparent."

He soon found that they were also eager students of the barbershop style. Not only were they completely open to learning new styles of phrasing, word sounds and interpretations, but they would succeed with them almost immediately. "They were good right from the beginning," Sasine says, "and they've become really good, really fast because they'll try anything that anybody says."

"There's no more satisfying music to sing"

Reprise's eagerness to learn barbershop raises an interesting question. For a style that is supposedly geared to the common man, what attraction *does* barbershop music hold for guys who've performed lead roles in operas? When you've already enjoyed ovations in Carnegie Hall and on stages in Europe, Africa, Asia, the Middle East and Australia, what kind of challenge is barbershop music?

A very big challenge, that's what it is.

"Barbershop is the most vocally, physically, mentally, emotionally difficult music that I've ever performed," says Reprise lead Joel Gillespie. "It's more rewarding in all those areas as well. I'm able to express myself in this music more."

While Gillespie and the others feel lucky to have discovered barbershop, they sort of fell into it backwards. Reprise was formed in the fall of 2000 as a five-part group dedicated primarily to sacred music; however, they couldn't find a low bass who could handle their arrangements. They remained a quartet through the Christmas season, singing local gigs and trying to nail down a full repertoire. Tenor Tim Workman had frequently sung barbershop with his family since age four—although never in the Society—and with bass Tad Harris had competed in 2000's collegiate contest with **Trademark** (fourth place). They kicked around the idea of inserting barbershop into their repertoire.

Gillespie was game to try, but bari Rex Kocherhans initially was not. He'd been exposed to some barbershop before, and it hadn't been performed well. His resistance was short lived—after Workman loaned him some CDs of **Nightlife**, **ACOUSTIX** and **PLATINUM**, Kocherhans was on board. Last January, the quartet tried out an ACOUSTIX arrangement and immediately knew they had something special—and they knew they wanted to compete in Nashville. Upon going there and hearing a lot of *great* barbershop, their enthusiasm for barbershop was redoubled.

"Other musical forms have provided a wonderful

experience," Gillespie continued, "but when it all comes together, there's no more satisfying music to sing."

What's next for Reprise?

They probably have the desire and musical horsepower to someday achieve their barbershop goals: 1) to learn everything they can about the style; 2) develop a musical identity and repertoire of their own; and 3) grow to become one of the Society's top quartets. The question is whether they'll have time. All but Harris are single and in school, and none knows what part of the country he'll call home after graduation or marriage. They hope to compete this year in Portland, but the

future gets very fuzzy after that.

While learning the barbershop style, they continue to learn music that stays close to their spiritual roots. All four served as missionaries for The Church of Jesus Christ of Latter-day Saints, spending two years of their lives preaching the gospel in Japan, the Philippines, California and Italy. Sharing this common bond and a desire to thank God for their talents, they've already started recording their *second* CD—this time filled with religious and sacred music. Like their first CD, they promise it will showcase their diverse vocal abilities: jazz will sound like it's being sung by a jazz group, gospel will sound like gospel, barbershop will sound like barbershop.

Speaking of sounding like barbershop, they are taking a very sober view of their new role as ambassadors for barbershop and the Society. In addition to representing the Society at prominent collegiate a cappella festivals, they're exposing their friends and musical peers to barbershop.

"Some of them don't think much about 'barbershop' when they hear the word," Gillespie explains, "but they do when they hear us. We'd like to be able to give something back to the Society in gratitude."

Pretty high words for a young guy who is, after all, a novice to the Society—at least for the time being.

"I'm going to be singing barbershop the rest of my life," he declared. ■



Coincidence or pattern? (Not to be taken too seriously)

Four Voices	Reprise
1996 College quartet champion	2001 College quartet champion
Formed from ranks of an internationally renowned collegiate choir at a religious university (Voices of Lee, Lee University)	Formed from ranks of an internationally renowned collegiate choir at a religious university (BYU Singers, BYU)
Four clean-living, Bible-reading nice guys with a penchant for sacred music	Four clean-living, Bible-reading nice guys with a penchant for sacred music
Won Dixie District championship, first try	Won Rocky Mountain District championship, first try
Lead singer looks like Donny Osmond	Live within a few miles of Donny Osmond
Placed 13th in first international contest in Kansas City	Posted international semifinal-level scores in District competition
All currently live in Cleveland, Tenn., hope to sing together for a long time	Two from Utah, two from Washington. Do not know what the future holds



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The beginning of this new year is a perfect time to make certain your personal financial plans are in order. Now, more than ever, we realize how important it is to make sure our loved ones are cared for, and that the things we believe in have a certain future. This should begin with a review of your last will and testament. Since state and provincial laws often do not provide for distribution of your assets in accordance with your desires, a review of your will can ensure that you have provided for your family and the charities you care about.

In your plans, have you considered leaving a legacy for harmony? You can do this through Harmony Foundation, the official charity of SPEBSQSA. Harmony Foundation is responsible for the SPEBSQSA charitable fundraising and the *Keep a Melody Ringing* Endowment Program. Your gifts to the general fund provide annual funding for the charitable mission, “to preserve our musical legacy through support of vocal music education in our schools and communities.”

Your gifts to the endowment program can help to keep the dream of barbershop harmony alive for future generations. An *endowment* is a fund in which the principal, or corpus, is invested and can never be spent. Only the endowment *earnings* can be used to provide funding for Society services and projects. Endowment funds essentially last forever.

The *Keep a Melody Ringing* Endowment Program currently has more than \$1,000,000 in assets invested. In addition, there are many end-of-lifetime gifts planned in wills and/or beneficiary designations from dedicated Barbershoppers like you. It will take all this and much, much more to preserve our Society for future generations. What a bright future we can provide if each of us puts a gift to Harmony Foundation in our will!

If you do plan a gift for Harmony Foundation, you may qualify for the O.C. Cash Founder's Club. The founder's club was established to recognize persons who donate or pledge at least \$1,000 to the endowment program. There are more than 470 founder's club members today. You will recognize them by the gold ribbon under their name badge. Can you imagine what we could do if we had 2,000 members in the founder's club?



As a dedicated Barbershopper, please consider a gift to Harmony Foundation when you review your will. Perhaps you have an insurance policy, stocks or property that has gained in value over the years. Or, perhaps you need a lifetime income and have a desire to make a gift to keep barbershopping alive. For information about how you can leave a legacy for harmony, contact Larry Gilhousen at 1-800-876-SING ext. 8448, or LGilhousen@spebsqsa.org.

You can leave a legacy that can help make music and barbershop harmony part of your children's

and your grandchildren's future. As one founder's club member puts it, “Everyone should have the love in his heart, his family, and his personal life that barbershopping brings. What a wonderful world we could have then.” Imagine what a powerful and lasting gift you can give—a legacy to help “Teach the Children to Sing.” ■

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STAY TUNED

Success! Readers report what works.

In a changed world, some rays of sunshine ...

"Drop the pitch pipe, sir, and no one gets hurt!"

Since the attacks of Sept. 11, traveling by air involves extra baggage checks by airport security. Brad Hine of a quartet called "**them**" relates the quartet's experience returning from coaching at the Sunshine District's Youth Harmony program at Palm Beach:

There were eight security luggage checkers for two detectors and three armed men in fatigues in a military "at ease" pose. This was all quite intimidating to say the least. The most commotion occurred when security personnel rummaged through Steve's bag because they were curious about "a small round metal object with hieroglyphic-looking characters" (their words not mine). The conversation went something like this:

Airport Security: And what is this?

Steve: That's a pitch pipe.

Airport Security: What are you going to use it for?

Steve: Well, we use it to sing.

Airport Security: To sing? Hmmm ...

Steve: It's how we stay in tune.

Airport Security: Really? (with a "yeah right" glare)

Steve: Yeah, that's right.

Airport Security: I don't believe you.

Steve: Well, I can show you.

them: Steve, what's taking so long? Let's go.

Steve: They won't let me through. Guys, I think I need some help.

Steve (to Airport Security): Seriously, we're just a barbershop quartet.

Airport Security: Prove it—sing something so we can make sure!

The atmosphere became tense. Needless to say, we came to our tenor's rescue. Steve blew the pitch pipe and we began singing, "Everywhere you go / Sunshine follows you ..."

With the first lines of the song, everything changed. Airport security smiled, and before we knew it all the luggage checkers and the men with the large guns, even passersby, stopped to listen. When we finished, I saw the armed guards clapping and smiling. "Wow, you guys are great ... sing another one for us," the security woman said.

All we could do is laugh ... then security let Steve and his tuning weapon through.



"Take them just in case," or the mystery of two ribbons and a funeral

The **Frederick Catoctones** (Maryland) wore red, white and blue ribbons at October's Mid-Atlantic Convention in remembrance of the Sept. 11 victims. As the men headed out of the chorus's make up area, bari Brett Hunt was handed a couple of extra ribbons "just in case"—in case of what, he had no idea, since everyone had a ribbon on his lapel. He put them in his pocket and forgot about them as he headed out the door for the photos and final warm-up.

After competing, Brett went to the pizza parlor in the corner of the convention center building. "The man behind the counter asked where he could get

ribbons like the one I was wearing on my tuxedo lapel," Brett said. "I didn't know, and explained that I had gotten mine from our director's wife. He said he would be going to a funeral soon for a nephew who had died in the World Trade Center collapse and he would like to wear one of those ribbons at the funeral.

"When I asked him how many he would need, he said, 'A couple.' Realizing I was the only member of the chorus who had extra, I gave him the two ribbons out of my pocket. He was extremely grateful for that small gift, and I felt that a divine hand had directed those ribbons to me, so I could pass them on."

New-found patriotism provides two special barbershop "Goosebump experiences"



Like the legendary Phoenix, America's spirit has risen from the ashes of the World Trade Center, the Pentagon and a field in Pennsylvania. It is most evident in music, and Barbershoppers have added their voices in patriotic finales at conventions. Here are two wonderful examples of that spirit. The first took place following the Saturday night Show of Champions at the SWD convention in October. As described by Terry Mercing of Little Rock, Arkansas:

"Larry Clemons, SWD president, made a few well chosen comments concerning the Sept. 11 tragedy, our pride in our country, and our country's strength. He then introduced **Special Delivery** from Little Rock who sang "God Bless The USA." About mid-way through the song, the audience spontaneously stood and joined in singing the final verse. It was a goosebump experience.

"As the applause reached its peak, the curtain opened, revealing two choruses in front of the flag. You could hear and feel the audience's collective intake of breath as they saw the beau-

tiful sight on the stage—the **Diamond State Chorus** (SPEBSQSA) and the Sweet Adelines International Top of the Rock Chorus, both from Little Rock. The combined choruses sang "God Bless America," and the audience never sat down.

*At the Evergreen District convention, the audience witnessed an incredible finale as the **Gentlemen of Fortune** from Greater Vancouver, British Columbia, and the Salem (Oregon) **Senate-Aires** choruses—200 voices strong—sang "American/Canadian Ode To Joy Anthem" medley. Joining them on stage were both a Canadian and American quartet, **Counterpoint** and **Sold Out**. As described by audience member Kari Metzger:*

The two anthems overlap each other, and the song begins with the combined chorus singing the two countries' names. The message is conveyed by the chorus, quartets or

all at once. The Canadians paid tribute to the USA by singing 'The Star Spangled Banner' and the Americans responded with 'O Canada.'

As the anthems overlapped, the audience came to its feet. The piece continued into a triumphant chorus where you could hear the drums beating and the pride in all the men's voices. Changing backdrop colors of red, white and blue and fireworks added to the thrill of the presentation.

At the climax, a Mountie and an U.S. Army Sergeant came

onto the stage, carrying the American and Canadian flags. Upon placing the flags into the stands, they each saluted and held it until the end of the song.

To view an online clip of the presentation, go to: www.sycorp.com/gof/index.htm



STAY TUNED

AH, TO BE YOUNG AND SUCCESSFUL AGAIN. It's amazing what determination can accomplish—especially in a new chapter that has only three guys who've ever been in a barbershop show before. When the nearly new Beaufort (South Carolina) Harbormaster Chorus held its very first chapter show, they put 21 of their 22 members on stage,



sang 14 songs, sold 500 tickets in advance, sold another 75-100 tickets at the door, and sold about 70 ads for their show program.

But most of all, they thrilled their audience, which, by the way, included many Barbershoppers from area chapters. The show impressed many experienced Barbershoppers, including the members of their guest quartet, Split Decision, who wrote to tell us about the



chapter's tremendous effort and success. Tenor Todd Keeley put it this way: "I've never seen a more appreciative audience. I truly believe this chorus exemplifies the love of barbershop harmony and what our Society is all about."

A 99-year-old quartetter keeps on sharing ...



with the **Far Flung Four**. Other members are Bill Stringert ① and Neil Voigt ②, both of Pittsburgh, and Phil Wilding ③ of Sarasota, Fla. Up until a year ago, Dr. Bill also lead them out into the community to sing.

An old friend, Charlie Bechtler, recalls that Dr. Bill has always had age-defying health and dedication. When Dr. Bill was in his eighties, he'd drive 70 miles each way to rehearsal in Richmond. And at age 99, "he can sing the pants off of most tenors. Still accurate, still clear as a bell!" ■

Many who know "Dr. Bill" call him their Barbershop hero. Dr. Bill McLaughlin is a 52-year Society member, and at age 99 is SPEBSQSA's oldest active quartetter. And since retiring as an orthopedic surgeon 22 years ago, he has sponsored an annual multi-quartet concert called "Songfest." Same as every year, in this year's Irvington, Va., concert he sang tenor



With his all-doctor quartet, The Incisionaires, circa 1959. Dr. Bill is on the left.



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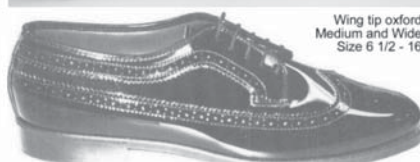
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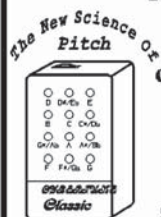
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THE TAG

Joe Liles, Tagmaster

The Pittsburghers' famed king heart tag

Many great chord progressions from the past still linger on today—let's preserve these pieces of "ear candy" and seek them out for a little dessert when needed. This famous tag comes from the **Pittsburghers** (1948 champion), one of the first quartets to perform written arrangements, key changes and choreographed gestures in competition. A few words about this tag from Val Hicks, one of the best composers, arrangers and historians our Society has ever had.

The arrangement can be traced back to the late 1940s and the great international quartet champion the Pittsburghers. Of the 33 chordal possibilities, 20 of them are either barbershop sevenths or other chords that contain the magic "tritone" interval. (An augmented 4th or diminished 5th between two voices.) Joe has added optional notes in measure 2 from what he has heard from woodshedded versions.

In addition, there is a "rose chord progression" on *That's the curse*. This stems from the opening line of "Goodbye Rose."

The last two measures contain what Dave Stevens used to call the "king heart" tag because the old timers who followed the Pittsburghers would belt "ach-[big breath]-ing heart," which sounded like "a king heart." (Don't use that "technique" in contests!) Stand flat-footed and belt it and milk the chords for all they're worth. (Yes, and breathe after *ach-!*)

This tag is preceded by the last phrase of the verse. The last four measures in the tag are a shortened version of six original measures to allow for space to fit this page. If you want to know more about them and hear some creative arrangements, purchase the re-mastered Pittsburghers CD recording, stock #2850 or cassette #2849 from Harmony Marketplace. ■

THE CURSE OF AN ACHING HEART

Words by HENRY FINK

(1913)

Music by AL PIANTADOSI

Tenor Lead

Bari Bass

freely

1 2 3 4 5 6

I gam - bled in the game of love. I played my heart and

7 8 9 10 11

lost. And though you're not true, may God bless

lost, my heart and lost.

12 13 14 15 16

you. That's the curse of an ach - ing heart.

Thanks to the 1948 champs, Pittsburghers



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For more info:

- Contact Lani Dieter at 800-876-SING, ext. 8551 or HCDC@spebsqsa.org to request a registration packet and course catalog.

To register:

- Fax this to 262-654-4048 or mail to: 6315 Harmony Lane, Kenosha, WI 53143 or download the registration package from www.spebsqsa.org/hcdc
- Include payment with registration:
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